volume 52:number 3
2020 spring

ROM

MAGAZINE *of the* ROYAL ONTARIO MUSEUM

SPRING 2020

GREAT LAKES VAMPIRE

THE OUTLANDISH SEA LAMPREY FOUND IN OUR GREAT LAKES

p. 12

Winnie-the-Pooh

Exploring a Classic p. 20

Enter the magical world of Winnie and his friends

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How one bear travelled the world and landed in our hearts

Winnie-the-Pooh

EXPLORING A CLASSIC

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Exhibition organized by the V&A. The ROM is an agency of the Government of Ontario. Pooh and Christopher Robin (detail), 1970. Line block and watercolour, hand-coloured by E.H. Shepard. ©1970 and 1973, E.H. Shepard and Egmont UK Limited.

ON THE COVER
"Do you think it's a woozle?"
From *Winnie-the-Pooh*,
chapter 3, 1926

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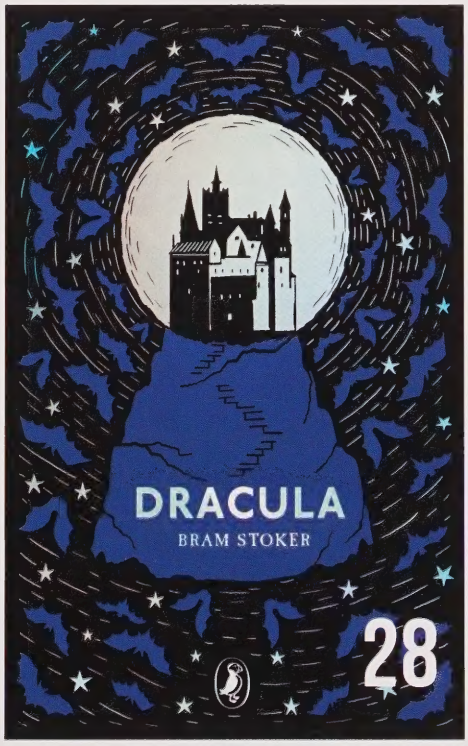


Chintz textile: ROM 934.4.13. Harry Wearne Collection. Gift of Mrs. Harry Wearne. Dracula by Bram Stoker—Penguin Books Australia, 2019 edition. Winnie illustration: "For a long time they looked at the river beneath them." From *The House at Pooh Corner*, chapter 6, 1928. E. H. Shepard, pencil on paper.

MARY BURRIDGE

ASSISTANT CURATOR, ICHTHYOLOGY

Burridge has published more than 35 scientific papers, reports, and popular articles, and is the co-author of the *ROM Field Guide to Freshwater Fishes of Ontario*. She also teaches annual fish identification workshops across the province.

SARAH FEE

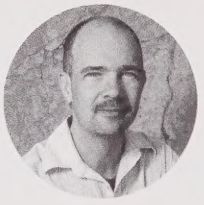
SENIOR CURATOR, FASHION & TEXTILES

Fee is responsible for the ROM's renowned collections from Africa, Asia, and the Islamic World. Her research examines the dress and weaving traditions of the western Indian Ocean. Fee is the lead curator on the upcoming exhibition *Cloth That Changed the World.*

KATE COOPER

RESEARCHER

Kate is a Classical Archaeologist whose research focuses on Early Greece. As ROM Research Associate, she works on the records for all aspects of the Greek and Roman collection, and she also lectures on ancient history and civilization at the University of Toronto, Scarborough.



JUSTIN JENNINGS

SENIOR CURATOR OF LATIN AMERICAN ARCHAEOLOGY

Jennings regularly conducts fieldwork on early states in the central Andes. He is the ROM curator on the upcoming *Winnie-the-Pooh* exhibition. The father of four young children, he has welcomed many a fictional character into his home, including Winnie and his friends.

CONTACT US

Questions? Comments? Email us at magazine@rom.on.ca.

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ROM Members: FREE*
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Admission is free every third Tuesday of the month from 5:30 p.m. Post-secondary students with ID can visit the Museum for free every Tuesday.

Museum and Arts Pass Program participant.

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Justin Jennings by Lisa Milosavljevic. Mary Burridge by Hernán López-Fernández.

STORIES COME TO LIFE AT THE ROM

As we push forward into a new decade, the ROM continues to expand our roster of innovative exhibitions and experiences, reflecting our transdisciplinary focus and expressing our vision of helping visitors view and understand the world in new and unexpected ways.

As a 21st century museum, we firmly believe we're not just stewards of objects, but a space where the art of storytelling brings complex subjects to life. Perhaps the best example of this can be found in our latest exhibition, *Winnie-the-Pooh: Exploring a Classic*, which highlights the rich, creative collaboration of author A.A. Milne and illustrator E.H. Shepard through authentic manuscripts, original sketches, letters, photographs, and memorabilia. *Winnie*, which arrives from the Victoria and Albert Museum (V&A) in London, correspondingly provides an opportunity to tell the truly Canadian "story behind the story" of how a black bear from Ontario became the unlikely inspiration for a global literary phenomenon.

Research is also at the heart of the ROM's mission, and advances in science and archaeology continue to provide further opportunity to better understand our past. In *Egyptian Mummies: Ancient Lives. New Discoveries*, modern technology helps uncover the personal stories of six mummified individuals. The ROM has long been known for its Egyptian collections, and this exhibition offers the opportunity to see ancient Egypt through fresh eyes. The stories of these fascinating individuals provide new context and understanding, giving us an unprecedented peek into daily life along the Nile and a chance to forge a connection with people who lived and worked, grew up, and died in Egypt thousands of years ago.

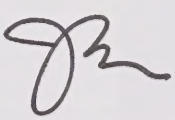
Narratives of technological advancement also echo throughout April's *Cloth That Changed the World: India's Painted and Printed Cottons* and its companion exhibition *Florals*. Celebrating the impact and far-reaching influence of cotton textiles adorned with floral patterns through the Museum's own world-renowned chintz collection, the exhibition not only features 80 objects spanning 10 centuries and four continents, but also explores the consequences of global consumer desire for the textile. The end result will delight the eye and open the mind.

These interactive, informative, and playful exhibitions continue to illustrate the ROM's singular position as an institution at the intersection of art, culture, and nature; a place to engage with the ideas, topics, and narratives that define our time.

As we look to the future, the long-standing strengths of museums—such as our collections and original research—remain essential. But alone, they're no longer enough. These must become the foundation upon which we build as we engage with and respond to our rapidly changing world and its most pressing challenges.

With that in mind, I'm proud to announce the establishment of the ROM's inaugural Allan and Helaine Schiff Curatorship of Climate Change. A first of its kind in Canada, this critical role is a strong affirmation of the ROM's commitment to enable and encourage public engagement on the pressing ideas and topics that define this century, including our climate crisis.

You'll be hearing more about this exciting initiative in the coming months. In the meantime, we look forward to seeing you, your family and friends at the ROM this Spring.



JOSH BASSECHES
ROM DIRECTOR & CEO
ROYAL PATRONS CIRCLE MEMBER

what's on

events / lectures / member previews

DON'T MISS IT

BLOODSUCKERS: LEGENDS TO LEECHES

Closes March 22, 2020
See bloodsuckers in a whole new light and discover an exhibition filled with fun facts, amazing live specimens, and exciting hands-on activities for the whole family.

SEE IT NOW

WILDLIFE PHOTOGRAPHER OF THE YEAR

Closes March 29, 2020
All-new photographs from around the world reveal striking wildlife, breathtaking landscapes, and the remarkable beauty of our natural world.

COMING UP

WINNIE-THE-POOH: EXPLORING A CLASSIC

Opens March 7, 2020
Experience the timeless and universal appeal of Winnie-the-Pooh, one of the most adored fictional characters of all time.

APRIL & MAY

ROM SPEAKS

ALWAYS IN FASHION: INDIA'S PAINTED AND PRINTED COTTONS
April 24, 2020
9 a.m. to 5 p.m.
Registration required.

From the earliest use of cotton in the Indus Valley to its impact on global trade and design from the 17th century to fashion today, this series of talks by leading scholars from around the world provides a look into the history, traditions, and contemporary relevance of Indian cotton textiles, celebrating how Indian chintz made its mark on the world.

EMPIRE OF COTTON
May 5, 2020
7 to 8 p.m.
Registration required.

Explore the global history of cotton with the *New York Times* bestselling author Sven Beckert. The empire of cotton was a fulcrum of constant global struggle between slaves and planters, merchants and statesmen, workers and factory owners. Sven Beckert makes clear how these forces ushered in the world of modern capitalism, including the vast wealth and disturbing inequalities that are with us today.

ROM DAYTIME

FROM INDIA TO CANADA: A DOCUMENTARY FILMMAKER'S JOURNEY
April 2, 2020
11:00 a.m. to 1:15 p.m.
Free. RSVP required.

Join 2019 Governor General Award Winner Ali Kazimi as he looks back on a career that has examined race, social justice, migration, history, and memory. Since migrating to Canada in 1983, Kazimi has created a body of work that has been shaped and defined by his experiences in both India and Canada. In this lecture, he will showcase documentaries such as *Narmada: A Valley Rises* (1994), *Shooting Indians* (1997), *Continuous Journey* (2004), and *Random Acts of Legacy* (2016).

WINNIE-THE-POOH: THE MANY ADVENTURES OF A CANADIAN BEAR
May 7, 2020
11:00 a.m. to 1:15 p.m.
Free. RSVP required.

Join ROM Curator Justin Jennings as he explores the exhibition *Winnie-the-Pooh: Exploring a Classic* through a Canadian lens with author Lindsay Mattick, great-granddaughter of the real Winnie's human companion, Captain Harry Colebourn.

To purchase tickets and to register for ROM programs or for further information, visit **rom.on.ca**.

Bloodsuckers photo by Wanda Dobrowlanski. *Sleeping like a Weddell* © Ralf Schneider, Germany. "Pooh sitting on his branch ... beside him, ten pots of honey." *Winnie-the-Pooh* chapter 9, line block print. Line illustrations copyright © E. H. Shepard. Colouring of the illustrations copyright © 1970 and 1973 E. H. Shepard and Egmont UK Limited. Reproduced with permission from Curtis Brown Group Ltd on behalf of The Shepard Trust. From the Egmont UK Ltd Collection held at University of Surrey, Ref No. EGM/1/74.

MEMBER EVENTS

EXCLUSIVE MEMBER PREVIEWS

Free with your membership

Mummy (left), Inner Coffin of Nesiawedjat, 25th Dynasty, about 700–650 BC, EA 22824. © The Trustees of the British Museum. Mummy (right), Mummy of Irthorru, Late Period, 26th Dynasty, about 600 BC, Akhmim, Egypt. EA 20745. © The Trustees of the British Museum. Chintz textile by Brian Boyle. Jewellery: Dot Losange Bracelet, designed 1960, made late 20th century 18 karat gold and paillonné enamel ¾ x 2 3/4 in. Collection of Mrs. Paul Mellon.

THE CLOTH THAT CHANGED THE WORLD: INDIA'S PAINTED AND PRINTED COTTONS

Friday, April 3, 2020, 10:00 a.m. to 5:30 p.m.

Featuring pieces from the Museum's world-renowned collection, and several important international loans, this ROM-original exhibition explores how, over thousands of years, India's artisans have created and perfected, and innovated these printed and painted multicoloured cotton fabrics.

EGYPTIAN MUMMIES: ANCIENT LIVES. NEW DISCOVERIES.

Friday, May 15, 2020, 10:00 a.m. to 5:30 p.m.
Saturday, May 16, 2020, 10:00 a.m. to 12:00 p.m.

Mummies have captured our imagination throughout time. Uncover the secrets of six mummified individuals from ancient Egypt in this compelling exhibition from the British Museum. Using the latest technology explore how these people lived along the Nile and what happened to them after they died.

MASTERWORKS BY JEAN SCHLUMBERGER FROM THE VIRGINIA MUSEUM OF FINE ARTS

Friday, June 5, 2020, 10:00 a.m. to 5:30 p.m.
Saturday, June 6, 2020, 10:00 a.m. to 12:00 p.m.

This exhibition showcases jewellery created by Jean Schlumberger, signature designer for Tiffany & Co. from the mid-1950s to the mid-1980s, and highlights his interest in flora and fauna. On loan from the Virginia Museum of Fine Arts.

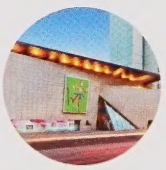
MEMBER BENEFITS

DISCOUNT WEEKENDS

THEMUSEUM
10 King Street West,
Kitchener, ON
April 18 & 19, 2020
August 15 & 16, 2020

AGA KHAN MUSEUM
77 Wynford Drive,
Toronto, ON
May 9 & 10, 2020

BLACK CREEK PIONEER VILLAGE
1000 Murray Ross Pkwy,
North York, ON
June 27 & 28, 2020



BATA SHOE MUSEUM
327 Bloor Street West,
Toronto, ON
July 18 & 19, 2020

DISCOUNT OFFERS

ONTARIO SCIENCE CENTRE
Saturday, August 22 & Sunday, August 23, 2020

ROM Members will save 50%* off Ontario Science Centre general admission. Explore more than 500 interactive experiences in our exhibition halls, take in live science demonstrations, and more.

*Discount is available only when valid ROM membership card and photo ID are presented August 22 & 23, 2020, during regular operating hours. Discount applies to general admission only. Discount does not apply to guest privileges, parking, or IMAX films. Discount cannot be combined with any other discount offer.

TORONTO SYMPHONY ORCHESTRA

ROM Members can enjoy select performances for up to 20%* off. Sign up for ROM Member emails for special offers from the Toronto Symphony Orchestra.

*Single tickets are not available for every Toronto Symphony Orchestra performance. Time-limited offers are sent through email. Limit of 2 tickets. Offers are subject to availability and while quantities last. Offers not valid on previously purchased tickets or in combination with other offers, discounts, or promotions. No refunds, exchanges (at the sale price), or cancellations.

NATIONAL BALLET OF CANADA

ROM Members receive a 10%* discount on regular priced 2019–20 Season tickets using promo code ROMMEMBER.

*Offer available online or at the National Ballet of Canada box office. Offer valid until June 2020. Offer excludes *The Nutcracker* and Gala. Discount is not available in Zone A or H.

rom.on.ca/en/join-us/membership/discounts-and-offers

GIVE THE GIFT OF A ROM MEMBERSHIP

MEMBERS SAVE*

ROM membership is the perfect gift for weddings, graduation, birthdays, and more! With a ROM membership, your family and friends will enjoy unlimited free admission to ROM galleries and special exhibitions, plus exclusive benefits, all year long.

*Save $10 on a one-year ROM Individual Gift membership with promo code: **2020INDGIFT**.
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Purchase gift memberships online at **rom.on.ca/membership** or call **416.586.5700**.

MEMBER TOURS AND WALKS

Join fellow ROM Members on exclusive tours and walks on select days throughout the year. Space is limited to small groups to ensure your enjoyment, and registration is required. Members will be notified as tours and walks become available through Member emails.

Thank you for your continued support.

As a ROM Member, you are an integral part of the social fabric that makes the ROM one of the world's leading museums of art, culture, and nature. Your support provides essential funding for educational programs, research, collections, community outreach, and operations.

Your membership helps support our access programs and open the doors of the Museum to underserved communities, as well as helps fund our growing slate of original programs and exhibitions, which provide inspiring learning opportunities, diverse perspectives, and a home for lifelong learners.

ROM membership offers great value and is the most economical way to experience the Museum. Members get unlimited access to all galleries and exhibitions year-round.

JOIN IN

Watch for your Member emails about exclusive Member previews, programs, and events. Visit **rom.on.ca/members/events**.

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MEMBER PROFILE

TOURING THE ROM COLLECTIONS

ROM Explorers Club Member: Joey Chu & Family

1 How long have you been a member of the ROM Explorers Club?

We got a membership to the ROM when the weather turned cold the year Joey started walking. She started collecting stamps as an Explorers Club member the year she turned four.

2 Why do you love being a member of the ROM Explorers Club?

We love the stamps. Stamping the book has become a bit of ritual in this family.

3 Congratulations! You reached the 40 stamp level twice for a special tour with a ROM Expert. What was the best part of going behind the scenes?

Joey's favourite part is "getting to touch stuff." She is usually reminded she can't touch things, so interacting with the objects in this way is quite the treat. Special shout-out to Mark Peck, Manager, Schad Gallery of Biodiversity in particular for being so patient with the kids and letting them touch so many birds. I worry kids growing up in the city become disconnected with nature and don't know what wild animals look like anymore. This is a chance for them to appreciate the kind of biodiversity we once had and how it has changed over time.

4 What is your favourite gallery to visit at the ROM?

Joey can spend hours in the biodiversity gallery with her little brother.

5 If you could bring one ROM object home with you, what would you choose?

I asked Joey and her answer was, "*T-rex*! I want *T-rex* in my room to scare everyone away."

—Answers provided by Terri Chu.

ROM EXPLORERS CLUB is a fun way for our young ROM Members to discover, learn, and explore the ROM. Kids, 14 and under get their own Explorers Club passport and can collect stamps each time they visit to earn prizes and special tours with ROM Experts. Plus, our young Members can collect extra stamps throughout the year by completing scavenger hunts and activities found in in our Explorers Club email.

Register online today at rom.on.ca/explorers

YOUTH CABINET

NEW MURAL ENCOURAGES CONTINUED LEARNING OFINDIGENOUS CULTURES

BY LESLIE McCUE

"A critical part of the ROM Youth Cabinet is creating meaningful relationships with elders, knowledge keepers, and artists in the community."

Last year, the Museum unveiled a four-piece mural created by members of the ROM Youth Cabinet. A voluminous and evocative four-piece panel, the mural was installed adjacent to the totem pole and extends nearly 5 metres (16 feet). The completed work is a culmination of the Cabinet members' earned, discovered, and collaborative learnings and teachings over the year.

The Youth Cabinet is a culturally diverse group of Indigenous and non-Indigenous young people between the ages of 16 and 21. It is facilitated by Leslie McCue, an Indigenous Knowledge Resource Teacher with the ROM, from Mississaugas of Curve Lake First Nation, with support from the Kiowa Wind Memorial Indigenous Youth Internship.

A critical part of the Youth Cabinet year is connecting and creating meaningful relationships with elders, knowledge keepers, and artists in the community. The mural was created to inspire dialogue and encourage continued learning of Indigenous peoples and cultures. The mural provides a place to reflect on meaningful stories and histories in a contemporary context, created by the next generation of youth.

The ROM Youth Cabinet is one of many Indigenous education initiatives in the Learning Department, generously supported by the William R. and Shirley Beatty Foundation.

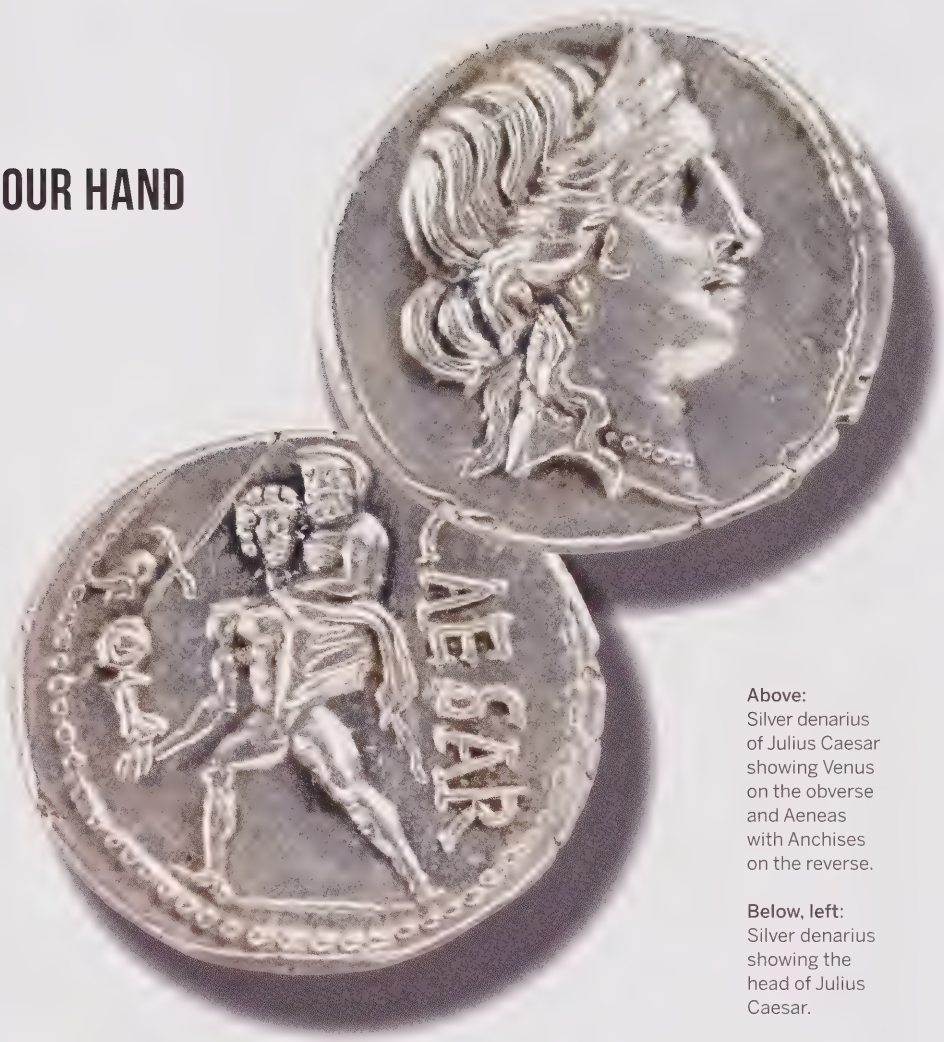
LESLIE MCCUE is an Indigenous Knowledge Teacher at the ROM.

Photo by Tina Weltz.

COLLECTIONS

HISTORY IN THE PALM OF YOUR HAND

BY **KATE COOPER**



Above:
Silver denarius of Julius Caesar showing Venus on the obverse and Aeneas with Anchises on the reverse.

Below, left:
Silver denarius showing the head of Julius Caesar.

In the Republican Roman showcase of the Eaton Gallery of Rome, two unassuming silver coins illuminate a crucial period in ancient Roman history.

During the last decades of the Roman Republic, the Senate was struggling to rule Rome's huge empire by committee while individual politicians and generals competed for greater influence. By 60 BCE, Rome was effectively dominated by three powerful Romans working together, the 1st Triumvirate. Within a decade, this shared control had disintegrated, leaving two of the former allies, Pompey the Great and Julius Caesar, fighting a bloody civil war for mastery of the empire. In 48 BCE, Caesar defeated Pompey and his army at Pharsalus in Greece. Pompey fled to Egypt, where he was killed by the young Pharaoh Ptolemy XIII. Caesar followed and deposed Ptolemy, instead putting his sister Cleopatra VII on the Egyptian throne and lingering with her over a love affair.

With military victory secured, Caesar also claimed symbolic pre-eminence within the Republic by celebrating his relationship to both the legendary heroes who established Rome and to a goddess. The imagery on this coin, which was minted in 47–46 BCE to pay the Roman army while in Egypt, is a good example. Julius Caesar's family—the gens Julia—traced their ancestry back to Iulus (also called Ascanius) who was son of the Trojan hero Aeneas and an ancestor of Romulus, the founder of Rome. One side of the coin shows Aeneas escaping the destruction of Troy, carrying his father Anchises on his shoulder and the palladium, a statue of the goddess Athena, in his hand. The image displays Aeneas's respect for his ancestors and for the gods, two important Roman Republican values implicitly shared by Caesar. Aeneas endured an arduous journey before finally settling in Italy, where his descendants would establish Rome. On the coin's other side is the head of Venus, Roman goddess of love and mother of Aeneas, explicitly highlighting Caesar's claim to divine ancestry.

Julius Caesar was now the most powerful man in the Roman Republic. Early in 44 BCE the Roman Senate awarded him the extraordinary honour of Perpetual Dictator, extending for life the traditional power of dictator, a temporary office used by the Republic during times of crisis. They also granted him permission to place his own portrait on coinage, seen on the other coin, a privilege previously unheard of in the Roman world—earlier Republican coins featured only gods or dead heroes. But on the Ides of March (March 15th), Julius Caesar was assassinated by members of that same Senate, who claimed they were liberating the Republic from a tyrant. This act hastened the end of the Republic when after another civil war, Augustus became first Emperor of Rome in 27 BCE.

KATE COOPER is a Research Associate in the Greek and Roman Department at the ROM.

DISCOVERU

DISCOVERU: EMPOWERING THE NEXT GENERATION OF MUSEUM PROFESSIONALS

BY **CHRISTIAN BLAKE**

In the fall of 2019, the ROM partnered with Youth Rising Above (YRA) to launch DiscoverU, a skill development and job readiness initiative serving youth ages 16–24. These young people came from diverse backgrounds. Participants' life experiences included homelessness, mental health issues, interactions with the criminal justice system, life with a disability, and settlement challenges.

DiscoverU consisted of four one-day workshops that connected practical workplace skills to the Museum in tangible ways. Each of the workshops featured a ROM guest who joined for the afternoon to discuss their job and how the day's theme and skills were relevant to their work at the Museum.

Throughout the sessions, participants began to imagine new applications for the concrete skills they were learning. According to one participant, "the DiscoverU program was such an amazing experience. The fact that it was at the ROM made it more real and interactive, and the staff gave us some great tools."

And in what seemed like no time at all, we celebrated our first graduating cohort of DiscoverU on December 1, 2019. Each of these young people are excited to build their futures with the skills they've learned through the program ... and we're excited too. Excited to see the impact these young people will make, excited to open up our space in new and unique ways, and excited to grow DiscoverU as we welcome a new cohort in early 2020.

CHRISTIAN BLAKE is Manager of Inclusion at the ROM.

Want to learn more about DiscoverU? You can find more information on the website of our ROMCAN partner, Youth Rising Above: youthrisingabove.org/discoveru.

"DiscoverU opened my eyes to greater opportunities available to me. I feel like I got to know that there is more to the Museum than just what you see on the outside."

– DiscoverU Participant

First graduating cohort of DiscoverU.

NEW EXHIBITION

EGYPTIAN MUMMIES

BY **KATIE BAILEY**

Gilded cartonnage mummy mask, Late Ptolemaic—early Roman period, about 100 BCE–100 CE, Tomb E 422, Abydos, Egypt.

This spring, the ROM welcomes six special guests from Ancient Egypt to share their incredible stories with visitors to the Museum. *Egyptian Mummies: Ancient Lives. New Discoveries* invites visitors to journey back in time for a rare and in-depth look at what life was like on the Nile three thousand years ago.

Both a rigorous scientific exploration and a spiritual voyage, this exhibition takes visitors through a journey down the Nile, offering previously unknown details about mummification, prominent beliefs and religions, family life, and cultural diversity.

These stories are revealed through advanced three-dimensional CT-scanning technology of the six mummies in the exhibition, which allowed researchers to study the mummies without disturbing their coverings. We learn who these people were—the lives they lived, the illnesses they suffered, and the embalming process used to preserve them.

Viewed by millions around the world, the ROM's engagement of *Egyptian Mummies* will be the last stop of this remarkable presentation on its worldwide tour.

KATIE BAILEY is Manager of Communications at the ROM.

Egyptian Mummies: Ancient Lives. New Discoveries **opens at the ROM on May 6, 2020 and is a collaboration with the British Museum.**

CALL FOR NOMINATIONS

Membership-Elected Trustee Position on the ROM Board

The ROM is governed by the Royal Ontario Museum Act, which established a Board of 21 Trustees. The Act mandates that three of the 21 Trustees are to be elected by the general membership of the ROM. One of the membership-elected trustee positions becomes vacant June 30, 2020.

Nominations for the membership-elected trustee position will be accepted by the ROM Board Office from **Friday March 6 until noon on Thursday, April 9, 2020**. The vacant term of office is July 1, 2020, to June 30, 2023. Should more than one candidate be eligible, an election will be held from Monday, May 11 to Monday, May 25, 2020. To vote, a member must be in good standing for not less than 30 days prior to, and on the date of the election (April 12, 2020). For more information on the nomination and election rules, please see the ROM's website **rom.on.ca/en/about-us**.

NEW! The ROM is working towards implementing new environmentally friendly practices across the Museum. We will be moving to an electronic-based voting system to reduce our paper consumption. Members are strongly encouraged to update their contact information by providing Membership with an email address. Members who do not have access to an electronic device may request a paper copy of the nomination and election rules, as well as ballot and candidate information, should an election be held. This request must be received no later than **April 12, 2020**. To update your contact information, request paper-based nomination/election material, or to ask a question about the process, please leave a message with the membership-elected trustee phoneline at **416.586.5700**.

AWARD

FELLOWSHIP AWARD

Silvia Forni, Senior Curator of African Arts and Culture, is one of twelve curators chosen for the highly competitive Center for Curatorial Leadership Fellowship in 2020.

Forni was selected following a rigorous review process. The Fellowship runs from January to May, 2020 and emphasizes interdisciplinary approaches to leadership, self-knowledge, and the social responsibility of museums.

RESEARCH

THE GREAT LAKES VAMPIRE

BY MARY BURRIDGE

PERHAPS ONE OF THE LEAST KNOWN, BUT MOST FRIGHTENING, SPECIES OF FISH IN ONTARIO FRESH-WATERS IS THE SEA LAMPREY. WITH A SUCKING MOUTH FULL OF POINTED TEETH, IT CAN INFLICT SERIOUS DAMAGE BY SUCKING BLOOD FROM ITS UNSUSPECTING HOST. BUT WHAT DO WE KNOW ABOUT THESE UNIQUE FISH?

Photo by Wanda Dobrowlanski.

Lampreys belong to a group of fishes known as cyclostomes, or round mouths. They live in temperate regions of the world, preferring water temperatures below 20 C. They tolerate both fresh and salt water and have been found at depths of over 4,000 metres. Truly a group of fishes that are adept at survival, lampreys evolved more than 400 million years ago and lived through four major extinction periods. They are among the first backboned animals to have evolved on Earth, and are often called "living fossils" since their body structure has changed very little over millions of years.

Lampreys are often erroneously thought to be invertebrates (animals without backbones) or, more commonly, eels. Although lampreys have a simple eel-like body shape, they lack many typical characteristics of eels and other fishes, such as upper and lower bony jaws, scales on the body, and pectoral and pelvic fins. Like another more familiar ancient group of fishes, the sharks, lampreys have a skeleton made of cartilage rather than bone, and have external gill openings for respiration. This simplified body plan has served them well.

Of the 38 species of lampreys worldwide, only 18 are parasitic. Some species, such as the American brook and northern brook lampreys found in Ontario streams, feed only as larvae and do not feed at all as adults. The sea and silver lampreys, also found in Ontario, feed on blood as adults and secrete an anticoagulant to ensure a continuous flow of blood from the host. Other parasitic lampreys have robust teeth, feeding on muscle from the host's flank and even digesting internal organs.

Another unique feature of lampreys is their life cycle. While most fishes have a typical egg, larvae, juvenile, adult life cycle, lampreys are more complex. Adults spawn in streams in the spring. Males build nests by moving stones with their sucker mouths to form a depression in the streambed. Females release up to 150,000 tiny eggs into the nest, which are fertilized by males. Both females and males die after spawning. The eggs hatch and larvae drift downstream to quiet waters, where they bury all but their heads into the sandy bottom. There they remain for up to eight years, feeding on drifting microscopic plant and animal life. Larvae then go through a metamorphosis, developing eyes and a sucking mouth full of teeth—150 in all. While some lamprey species stay in streams, others migrate downstream to lakes or oceans and begin a parasitic life phase, attaching to host fish species. This adult stage lasts for less than two years, which is very strange since their larval stage lasts up to eight years! Parasitic lampreys then release from their hosts and return upstream to spawn.

The sea lamprey's sharp teeth rasp through the skin and scales of fishes to suck on blood.

The sea lamprey, while living in its native range in the Atlantic Ocean and Mediterranean Sea, has co-evolved with other native species and does not cause destruction in these ecosystems. However, when it gained access to Lake Erie in 1921 via shipping canals built to bypass Niagara Falls, catastrophic declines occurred in native fish populations that were not accustomed to this new bloodsucker. Invasion was rapid, with sea lamprey spreading to all Great Lakes by 1938. The invasion was catastrophic not only to Great Lakes fishes but also to the people who depended on the fishery. The Great Lakes commercial, recreational, and tribal fishery is valued at more than $7 billion annually and supports over 75,000 jobs in Canada and the U.S. Fish species such as trout, salmon, and whitefish were heavily affected by parasitic sea lamprey. Today, the sea lamprey population is controlled and regulated by the Great Lakes Fishery Commission, a joint Canada–U.S. agency. Ongoing efforts of this agency—lampricides, barriers, traps and sophisticated sensory cues—have resulted in a 90% reduction in most areas.

Come and see our Great Lakes vampires at the ROM's *Bloodsuckers* exhibition. And remember, however gruesome you may think lampreys look, these are "living fossils" and have been on our planet much, much longer than even dinosaurs.

MARY BURRIDGE is Assistant Curator of Ichthyology at the ROM.

On the Road

Rethinking the spread of early civilization in the Andes

BY **JUSTIN JENNINGS** | PHOTOGRAPHS BY **LISA MILOSAVLJEVIC**

Sometime in the mid-ninth century AD, a llama caravan descended a narrow trail into the Sihuas Valley of southern Peru. Some of the people walking with the caravan were a thousand kilometres from home, and they were tired from a gruelling day-long hike across a sandy desert. A few people staggered under the weight of massive jars—the pots were too heavy for their llamas to carry—that featured the modelled faces of the great leaders of their culture. Dressed in colourful, finely woven textiles, animals and humans alike would have beamed with excitement as they looked down at the ribbon of fertile land below. They could finally stop running.

Our understanding of this caravan comes from five years of ROM-directed archaeological survey, excavation, and analysis at the site of Quilcapampa. The research allows us to cobble together a plausible story of a group of relatively wealthy families leaving the heartland of the Wari state at the turn of the ninth century during a time of political turmoil. They travelled down from the highlands to the Nazca region, a location famous for the lines made in the desert by earlier inhabitants. This Wari group stayed long enough to attract a local following, and then they and their followers embarked on a months-long journey along the coast that culminated with the founding of Quilcapampa.

"Civilization" can spread through many mechanisms, including by exiled elites trying, and failing, to find a new home.

The settlers worked hard to create a site with imposing stone walls and an elevated plaza that sat on top of a cliff face with centuries-old petroglyphs of fantastic creatures. The Wari families' hope was to regain their elite status by creating a society where locals provided for their needs in return for access to exotic goods and esoteric knowledge. Locals came—they helped build the site—but this was not enough, in large part because the founding families were having difficulty maintaining links to the world that they had left behind. After no more than 30 years, the site was abandoned in a ceremony that involved feasting, the sealing of rooms, and the collection of the dead. The event must have been at least tinged with melancholy; their caravan was on the move again.

The fieldwork at Quilcapampa is valuable, in part, because it captures a particular story heretofore lost in time. Yet more importantly, stories like this cut against the grain of common understandings of the spread of ancient civilizations. Wari-style ceramics and textiles could be found across much of Peru during the Middle Horizon (600–1000 AD), with dozens of reported Wari outposts located across this broad region. For more than 50 years, the prevailing interpretation is that the Middle Horizon marked the spread of an empire with Wari-style objects used as indicators of conquered lands. Our work at Quilcapampa, as well as the results from other projects, is complicating this picture. "Civilization" can spread through many mechanisms, including by exiled elites trying, and failing, to find a new home. ◘

Opposite:
Top: Excavating Quilcapampa in southern Peru's Sihuas Valley.

Bottom left: Billy Oscco Llanos sifts through excavated material with a fine mesh to recover the small artifacts.

Bottom right: The team gathers around Maico Aybar Villalobos as he dusts off a stunning face-neck jar.

Building Bloodsuckers

Using wax to create giant blackfly and mosquito models in *Bloodsuckers: Legends to Leeches*

BY **GEORGIA GUENTHER**

1
Electric crockpot with ladle

2
Strips of virgin wax and handmade heavy wax paper

3
Large syringe for moving molten wax

4
Knife

5
Butane torch

6
Alcohol burner

7
Flexible metal scraper

8
Hog-bristle brushes

9
Rasp

10
Small modelling tools

11
Wire brush

Above:
Blackfly model on display.

Below:
Georgia Guenther working with wax on the sculpture.

If you've been to the ROM's recent exhibition *Bloodsuckers: Legends to Leeches*, you've encountered the enlarged models of the blackfly, leech, and mosquito. When I began this project, I knew that while the task was big, time was short. Each model began as a large carved Styrofoam shape. The leech was clad in papier mâché with multiple layers of paint, while the two insect heads, composed of many assembled parts, were finished with wax.

Wax is a superb modelling material, but getting the most from it is all about temperature control. While it is stable at room temperature, working with a range of higher temperatures allows for diverse visual and textural qualities. For instance, on the head of the blackfly, the labrum appears smooth, dark, and shiny because the wax has been compacted and burnished. In contrast, the antennae have been stippled with a brush dipped in melted wax, creating an almost furry effect.

Modelling is an additive and subtractive process. For the most part, the job entailed moving bits of wax around, using the variety of tools pictured here, day after day, to arrive at the final shape, colour, and texture. Next time you visit the exhibition, notice the remarkable range of effects that can all be achieved in wax, from the thin, sharp parts of the mosquito to the soft, compact forms of the blackfly. ◘

Bloodsuckers: Legends to Leeches closes on March 22, 2020.

GEORGIA GUENTHER is an Exhibition Artist at the ROM.

The Largest Bird Collection in Canada

How the ROM's extensive Ornithology collection is crucial to understanding bird diversity and evolution

BY **SANTIAGO CLARAMUNT**

Birds are the most diverse group of terrestrial vertebrates. They are not only an integral part of our natural ecosystems but also important for our well-being. Birds are prominent in recreation, art, and science, and enrich our environment with their widespread presence, their appearance, sounds, and behaviours. Sadly, bird populations are declining everywhere, and too many species are at risk of extinction. We are destroying their habitats, contaminating their food, and introducing animals, such as cats, that prey on them. Documenting and permanently archiving samples of current avian populations have never been so critically important. That is one of the purposes of the ROM Ornithology collection.

Our Ornithology collection stands out as the largest research collection of birds in Canada and one of the largest and most complete in the world. The 164,603 specimens coming from all corners of the globe represent 58 percent of the planet's bird species diversity.

"the ROM's Ornithology collection constitutes a fabulous resource for understanding the past, present, and future of avian diversity."

From the massive ostrich to tiny hummingbirds, all major bird groups are represented. The collection holds numerous specimens of species that are already extinct, including the largest collection of passenger pigeons in the world, Carolina parakeets, and spectacular taxidermies of the Labrador duck and the great auk. The oldest specimen is a rusty blackbird collected on April 4, 1800, near London, Ontario. Specimens are actively used by researchers, artists, and educators from Canada and abroad.

Avian research at the ROM focuses on understanding how bird diversity has evolved. We use the collection of bird skeletons for interpreting and classifying fossil remains that provide the temporal scale of evolution.

We also use DNA from the tissue collection for estimating the degree of relatedness among extant species. Finally, we use traditional study skins to gather information about factors that may affect how birds evolve and diversify. For example, we are studying aspects of the wing's morphology that control flight efficiency. Flight efficiency influences speciation because populations with low flight efficiency become isolated more easily, thus initiating the formation of new species.

In addition, flight efficiency may influence the risk of extinction because species with low flight efficiency may be more affected by habitat fragmentation and climate change. The ability to assess flight efficiency from museum specimens can also help identify extant species that may be more vulnerable to current levels of habitat fragmentation and climate change.

Bird specimens can be used not only for studying how birds evolved but also for assessing their current risk of extinction. Due to the number and variety of specimens it holds, the ROM's Ornithology collection constitutes a fabulous resource for understanding the past, present, and future of avian diversity. ◘

SANTIAGO CLARAMUNT is Associate Curator of Ornithology at the ROM.

Santiago Claramunt, Mark Peck, and Oliver Haddrath in one of the Ornithology collection rooms.

HOW TO SEE IT

WINNIE-THE-POOH
March 7 to August 3, 2020
Level 4, Roloff Beny Gallery

"Pooh sitting on his branch ... beside him, ten pots of honey." *Winnie-the-Pooh* chapter 9, line block print. Line illustrations copyright © E.H. Shepard. Colouring of the illustrations copyright © 1970 and 1973 E.H. Shepard and Egmont UK Limited. Reproduced with permission from Curtis Brown Group Ltd on behalf of The Shepard Trust. From the Egmont UK Ltd Collection held at University of Surrey. Ref No. EGM/1/74.

The Story of Pooh

The little bear that charmed readers around the world

BY JUSTIN JENNINGS

In 1926, A.A. Milne and E.H. Shepard introduced Winnie-the-Pooh to the world. Yet the bear's journey into print was a long and circuitous one that crossed an ocean and took a dozen years.

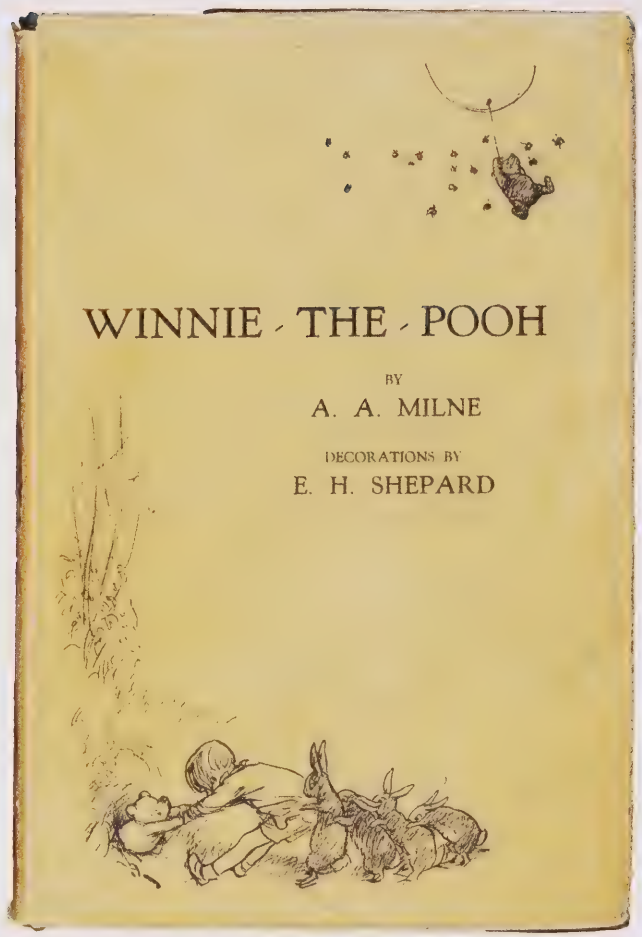
Winnie-the-Pooh's story begins in White River, Ontario—a railroad town deep in the forest. On August 24, 1914, its small population swelled with soldiers for a few hours during a Canadian Pacific train stopover. Great Britain had entered the First World War earlier that month, and many Canadians answered the call to volunteer. Among the first was Harry

Colebourn, a 27-year-old veterinarian from Winnipeg who was travelling with other members of the Canadian Expeditionary Force for six weeks of training at Camp Valcartier in Quebec. Their train stopped to resupply in White River, and Colebourn disembarked with the other men to explore the town.

Most of what we know about his stopover comes from the few words scrawled in his day planner: "Left Pt. Arthur 7A.M. Train all day, Bought Bear $20." Buying a bear during a layover might sound odd, especially when one realizes this is around $500 in today's money. Yet regimental mascots were seen as good for morale, so when Colebourn saw a trapper selling a black bear cub, he may have felt it was his patriotic duty to buy it. He named it "Winnie" after Winnipeg.

A playful cub with a sweet tooth, Winnie was a favourite with the troops in Valcartier. In October, she and Colebourn crossed the Atlantic in a ship convoy bound for more training on England's Salisbury Plain. When Colebourn was about to depart in early December for combat in France, he loaned Winnie to the London Zoo. She swiftly became a crowd favourite and continued to delight a generation of children after she was officially donated to the zoo at war's end. One of these young admirers was Christopher Robin Milne.

Born in 1920, Christopher Robin was the only child of Alan Alexander Milne and his wife, Daphne. He loved visiting Winnie at the zoo, as evidenced by an iconic picture of him feeding her sweets there. Other photographs taken around this time show him cradling a bear stuffie his parents bought him for his first birthday. More animal stuffies soon followed, and the boy played with these toys in his London nursery, imbuing them with character traits—Tigger's bounce, Eeyore's glumness—that would carry over into the Winnie-the-Pooh books (see sidebar).



Winnie-the-Pooh, UK first edition.

Christopher Robin's bear made his first appearance as "Mr. Edward Bear" in *When We Were Very Young*, Milne's collection of children's poems published in 1924. It was a commercial success, in no small part because of Shepard's wonderful illustrations. He drew Edward Bear to look like his own son's teddy bear, and this style would continue in subsequent books by Milne and Shepard, including *The House at Pooh Corner* (1928). Meanwhile, Christopher Robin had decided to rename his stuffie "Winnie-the-Pooh"—"Winnie" in reference to the bear at the zoo and "Pooh" after the name of a swan he fed in the park.

In 1925, the Milnes bought a country home 90 kilometres south of London. Christopher Robin would take Pooh and the other animals on adventures in the neighbouring woods. These adventures, infused with his father's own childhood memories, inspired the *Winnie-the-Pooh* books. Meanwhile, Winnie was still at the London Zoo, thrilling children who got to see a bear that had played a small but crucial role in the creation of books that would sell millions of copies the world over.

"Bump bump bump" (first sketch). From *Winnie-the-Pooh*, chapter 1, frontispiece, 1926. E.H. Shepard, pencil on paper.

"The bees are getting suspicious." From *Winnie-the-Pooh*, chapter 1, 1926. E.H. Shepard, pencil on paper.

"And pulled and pulled at his boot ... The first person he met was Rabbit." From *Winnie-the-Pooh*, chapter 8, 1926. E.H. Shepard, pencil on paper.

"For a long time they looked at the river beneath them." From *The House at Pooh Corner*, chapter 6, 1928. E.H. Shepard, pencil on paper.

"Bump bump bump": Gift of E.H. Shepard / V&A: E.526–1973. "The bees are getting suspicious": Gift of E.H. Shepard / V&A: E.532–1973. "And pulled and pulled at his boot ... The first person he met was Rabbit.": Gift of E.H. Shepard / V&A: E.588–1973.

"Christopher Robin would take Pooh and the other animals on adventures in the neighbouring woods. These adventures, infused with his father's own childhood memories, inspired the *Winnie-the-Pooh* books."

Winnie-the-Pooh: Exploring a Classic (opening March 7), in part, tells the story of Winnie-the-Pooh's origins. Created by the Victoria and Albert Museum in London, the exhibition of more than 200 objects uses family photos, stuffed animals, line drawings, sound recordings, video clips, and other media to usher people into the homes of Milne and Shepard in the years prior to *Winnie-the-Pooh*'s publication. The ROM's new addition explores the Canadian connection, featuring Colebourn's original 1914 diary and taking us from the forests of Ontario to the London Zoo.

The exhibition also delves into the whimsical world of the Hundred Acre Wood, where we find out how Shepard's original drawings paired with the text to impart important lessons about friendship and teamwork. Most importantly—at least for the kids among us—we can ring the bell as we go into Pooh's house, take a turn on the slide, and play Poohsticks on the bridge with our friends. We also see the books go out to print and marvel at Pooh's wide and enduring legacy.

For those who grew up with Winnie-the-Pooh or read the books to their children, the exhibition evokes a flood of happy memories. There's Pooh hanging from a blue balloon, Piglet and Christopher Robin looking down on a Heffalump, and Eeyore checking for his tail. The ROM is the final stop for *Winnie-the-Pooh: Exploring a Classic*, and a fitting place to end its run. The story of Winnie-the-Pooh began in Ontario, and we are delighted to have Pooh visit us again. ◘

JUSTIN JENNINGS is Senior Curator of Latin American Archaeology at the ROM.

V&A Exhibition organized by the V&A.

POOH AND HIS FRIENDS

Of the stories' eight main animal characters, Winnie-the-Pooh, Eeyore, Kanga, Piglet, Roo, and Tigger are based on stuffies owned by Christopher Robin. A.A. Milne then added Rabbit and Owl from his imagination. A fictionalized Christopher Robin rounded out the crew. The combination of the nine characters' personalities is what drives the adventures in the Hundred Acre Wood. Here is a rundown of their character traits:

Winnie-the-Pooh
A lovable bear who enjoys honey and singing to himself.

Christopher Robin
The gentle boy who is wiser than the animals.

Eeyore
A glum donkey whom everyone seeks to cheer up.

Piglet
A fearful pig who turns out to be the bravest of the lot.

Kanga
The doting kangaroo mother of Roo, she takes care of the other animals.

Roo
Cheerful and energetic, the joey is always looking for adventure.

Tigger
A bouncy tiger with an exaggerated view of himself but who eagerly helps others.

Rabbit
Confident he is always right, Rabbit likes to boss everyone around.

Owl
Owl thinks he's the wisest and smartest of all the animals.

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HOW TO SEE IT

THE CLOTH THAT CHANGED THE WORLD
April 4 to September 27, 2020
Level 4, Patricia Harris Gallery of Textiles & Costume

Exhibition Patron ROM Friends of Textiles and Costumes, and Burnham Brett Endowment Fund

the global craze for cotton and colour

How Indian chintz transformed fashion, trade, and technology

BY **SARAH FEE**

Photo by Sophena Kwon, Maiwa.

Of all the remarkable textile traditions that India has bestowed on the world, its printed and painted cotton textiles, popularly known as chintz, have arguably had the longest and greatest global impact. Over the millennia, these vibrantly coloured and boldly patterned cottons have been coveted as fashionable dress and luxury furnishings, as gifts and sacred objects, both throughout the Indian subcontinent and around the world. The desire first to possess and then later to imitate Indian chintz transformed the arts, industries, and economies on five continents, with reverberations still felt today.

THE ART OF PAINTING AND PRINTING COTTONS

Readers today might associate the word "chintz" with old-fashioned floral printed cottons factory made in Britain, or a product of inferior quality—"chintzy." But such associations are many steps and many centuries removed from the remarkable original chintz handmade in India.

From ancient times, the great Indian subcontinent clothed itself, and much of the world, with its cotton cloth. The majority was plain or patterned with stripes or checks, some ornamented by brocading or embroidery. A very different embellishment was created by specialized artisans who used cotton fabric as a sort of canvas; upon it, they drew or printed special substances which, once combined with vegetable dyes, produced bold designs in vibrant colours that did not fade. Europeans came to refer to these exquisitely patterned textiles as chintz.

Using these methods, Indian artisans created an incredible range of compositions, from tiny repeating floral blossoms to monumental scenes of royal elephant fights.

Appreciating the art—and genius—of Indian chintz thus begins with appreciating the sophisticated techniques and colour chemistry developed by the subcontinent's artisans. Certain natural features predisposed South Asia to create these brilliant works: unique climatic conditions that favour the cultivation of cotton and potent subtropical dye plants, as well as waters with special mineral properties that improved colour. Production centres historically were located along rivers and widely spread; the regions of Sind, Gujarat, Rajasthan, and the southeastern coastline (formerly known as the Coromandel Coast) are associated with the greatest production. But the key ingredient was human ingenuity to domesticate cotton, develop remarkably complex chemical processes, perfect unrivalled hand skills, and create sophisticated supply chains.

An essential element of Indian chintz is its cotton cloth base, and India's mastery of cotton dates back at least 5,000 years. Archaeological evidence links the domestication of one species, the so-called tree cotton (*Gossypium arboreum*), to the rise of the great Indus Valley civilization that flourished from 3500 to 2000 BCE in the area bridging today's India and Pakistan.

Although cotton cultivation and weaving spread out from India as early as 500 BCE, India nevertheless remained the world's largest cotton cloth producer. This abiding dominance can be traced in large part to the subcontinent's incomparable mastery of colour. It is exceedingly difficult to infuse cotton fibre with brilliant and durable colour using natural dyes; yet craftsmen in the subcontinent developed and perfected recipes for a multitude of colours, both lightfast and washfast.

THE GLOBAL DESIRE FOR INDIAN CHINTZ

India was likely exporting cotton textiles as early as 3000 BCE. Certainly by medieval times, Indian cottons were traded across the breadth of the Indian Ocean from Northeast Africa to Southeast Asia.

The earliest surviving examples—found at Red Sea ports and dated as early as the 10th century—reveal the deep and durable colours and intricate patterns that made them so popular. Much Indian chintz flowed to Indonesian islands, where local traders demanded it in exchange for the precious spices that Indonesia alone produced at the time—cloves, mace, nutmeg. In search of these spices, from 1498 the Portuguese sailed directly to India around the tip of southern Africa, opening new maritime routes. State-sponsored trading companies from the Netherlands, Britain, Denmark, and France followed after 1600.

Europe's own desire for Indian chintz sowed the seeds—imperceptible at first—for disruptions in the long-standing rhythms of global production and trade. Europeans found themselves obliged to acquire Indian textiles to barter for Indonesia's spices. Thus, they established their first trading posts ("factories") near India's great textile production areas—Gujarat, Bengal, and the southeast coast—locating and relocating their settlements in the last area especially to source Indian chintz.

In the 17th century, Europe's East India trading companies discovered profits could be made by trading Indian chintz to Europe itself. Sometimes referred to as a "calico craze," European chintz dress fashions developed slowly.

At first, European elites delighted in large Indian chintz furnishing fabrics—carpets, wall covers, bed curtains—painted with exotic florals and scenes. But soon, the colourful, washable fabric was embraced as fashionable dress across many classes. Cheaper than silk, Indian chintz brought coloured pattern to many social strata and is recognized as the first mass fashion.

Detail, palampore (wall or bed hanging). Coastal southeast India, for the Western market, c. 1720–1740. Cotton, hand-drawn, mordant-dyed, resist-dyed, painted dyes, printed adhesive with applied gold leaf, 365.6 × 260 cm.

At the trade's peak in the 1680s, the British East India Company was annually importing one million pieces of Indian cottons to Europe, with French cargoes consisting of 57% Indian chintz. Europe's own cloth manufacturers of silk, linen, and wool did not celebrate this imported newcomer. They rose up in protest and even rioted against the foreign cottons. Governments in France and England implemented a series of bans from 1686 to 1774 forbidding imports or dressing in Indian chintz. But threats of fines, imprisonment, or even death did not stop smugglers from importing the cloth, or women from brazenly wearing it.

In response, European trading companies increased trafficking the cloth to Africa, the Pacific, and the Americas—from Canada to Brazil—where it was eagerly sought by Indigenous and settler communities. Although each market developed precise tastes and changing fashions in florals and ground colours, the net result was that Indian chintz had become a truly global fashion. An iniquitous four-stop trade arose: Europeans carried Indian cottons to West Africa, which they traded for enslaved captives, whom they took to the Americas to cultivate transplanted crops—sugar and, later, indigo and cotton—for consumption in Europe; the proceeds were then taken to India for the purchase of textiles and other goods. At the same time, West Asia and Southeast Asia continued to consume enormous quantities of India's painted and printed cottons.

THE CONSEQUENCES OF GLOBAL DESIRE

Struggling to supply escalating global demand for Indian chintz, Europeans adopted strategies that reshaped the world. They attempted to force sales of cloth and monopolize Indian weavers and painters, or relocate them to European trading forts. Ultimately, the British East India Company, backed by extraordinary powers and its own army, colonized India's major textile-producing areas. A concurrent movement had even more wide-reaching effects: imitating the cloth back in Europe. From the 17th century, cotton-printing workshops popped up from Saint Petersburg to Venice to Madrid. As historians have emphasized, Europe's growing control of the global trade in cottons and its mechanization of textile manufacture set the gears in motion for the so-called Industrial Revolution.

Many historians now argue that Europe's efforts to imitate Indian printed cottons represented a centuries-long transition, Evolution not Revolution. Avoiding the slow process of cloth painting, Europe embraced block printing cotton and, at first, all of its associated craft-based materials and processes: hand-carved wooden blocks, madder and indigo, river washing, bleaching with sun and dung. Knowledge came partly from direct observation in India, partly from skilled Armenian and Turkish artisans who taught techniques to workshop owners in southern France. A great advantage for Europe's printers was immediate knowledge of seasonal fashion trends, whereas Indian cottons took a year or more to reach Europe.

Ultimately, Britain emerged as Europe's dominant textile printer, the result of many entangled policies and practices. By the 1740s, Atlantic markets were increasingly accepting British block-printed cloths in place of Indian originals.

Simultaneously, labour-saving printing technologies were developed: engraved copper plates for repeat patterns (by 1752) and engraved rollers (by the 1790s). Europe had mastered printing but was hindered by its inability to produce the cotton base cloth in sufficient quantity or quality, remaining dependent on imports of plain cloth from India or on locally made inferior cotton-linen blends (fustian). Efforts to weave cotton cloth domestically became the stimulus for Britain's burst of technological inventions from 1770 to 1830: machines to spin cotton warp yarn (1769), mechanized looms to weave cotton cloth, and then steam engines to power them (1830s), leading to the first massive factories and mill towns.

ROM 934.4.13. Harry Wearne Collection. Gift of Mrs. Harry Wearne. Photo by Brian Boyle.

Gaurang Shah, Chitravali collection. 2017. Cotton and Kanchipuram silk, hand-drawn, mordant-dyed, painted dyes.

All this activity in turn increased demand for reliable supplies of raw cotton, particularly the cotton species of the Americas. The result was the "great cotton rush": the massive planting of cotton first in the West Indies, then in the southern United States, with the tragic state-sponsored removal of Indigenous populations. To plant, tend, and harvest the cotton, Europeans imported enslaved Africans in ever-increasing numbers.

By 1820, British cotton cloth printers set their sights on the huge Indian market itself. In a stark reversal, factories in Manchester and Glasgow mass-produced roller-printed cottons for India. Part of their success lay in their new bright dyestuffs, the results of industry-science collaborations across Europe. In addition to replicating and commercializing turkey red, these new "laboratory dyes" included pencil blue, chrome yellow, and lead green, followed in 1856 by synthetic dyes. In 1869, German chemists synthesized the red colourant alizarin, naturally existing in its pure form in India's endemic chay plant, which for millennia had greatly contributed to Indian chintz.

Many observers predicted the utter destruction of chintz making in India. But this line of thinking underestimated the irrepressible creativity of its makers, and the loyal demand, both local and global, for the Indian originals. Painting and printing cotton endured in India across the 19th and 20th centuries, emerging in the 21st century as a newly vibrant and revitalized art. The exploding global interest in slow fashion, natural dyes, and fibres over the past 20 years has renewed desire for Indian chintz as both urban dress fashion and home furnishings. The 5,000 year history of Indian chintz has entered a new chapter as the growing appreciation of India's unique textile heritage brings resurging demand for hand-printed and hand-painted cottons. ◘

This feature is excerpted from *Cloth That Changed the World: The Art and Fashion of Indian Chintz* and has been edited for length for *ROM* magazine

Distributed by Yale University Press. Available at the ROM Boutique, local book stores and online. $45 (Members Price) / $50 (Regular Price).

Join us on **Friday, April 24**, when internationally renowned experts from across the globe will gather at the ROM for a one-day ROM Speaks symposium to celebrate the art, genius, and eternal vitality of Indian chintz.

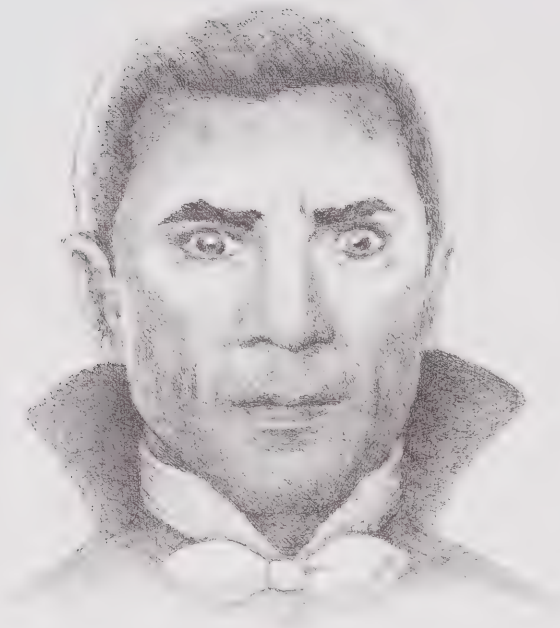
ROM Speaks is generously supported by The Schmidt family.

The Versatile Vampire

From Count von Count to Edward Cullen:
A Look at the Immortal Bloodsucker That Has Evolved Alongside Us

BY **SHEEZA SARFRAZ**

Vampires have taken many forms, but the one constant that has continued to define them has been their diet of blood. Illustration featuring famous vampire characters (clockwise, right to left): Count Orlok (*Nosferatu: A Symphony of Horror*, 1922), Edward and Bella (*Twilight*, 2008), Count von Count (*Sesame Street*, 1969–), Blade (*Blade*, 1998), and Lestat, Louis, and Claudia (*Interview With the Vampire*, 1994).



With brooding good looks, a hypnotic gaze, and enough charm to raise the dead, vampires have come a long way from their primordial origins. Early iterations of vampires portray nightmarish entities driven by the need to drain the life force from the veins of their prey to replenish their own unnatural strength—as much monster as man.

Today, however, the vampire has become one of the most versatile members of the supernatural. While Frankenstein's monster, mummies, zombies, werewolves, and even sasquatches have stayed confined within the framework of their original mythology, vampires have morphed from mere bloodfeeding monsters to the suave undead at the top of the food chain.

Vampires in popular culture are not only immortal bloodsuckers. Throughout their literary history, they have picked up powers of hypnosis, shape-shifting, Herculean strength, super speed, mind reading, and many others. The vampire has marched from a one-dimensional creature of the night past the brooding Byronic hero to an age where it sits among superheroes and villains. Now, there is Vampirella, a superheroine battling intergalactic and supernatural forces on Earth; Blade, a part-vampire vampire hunter; Dracula and his coven as frequent antagonists to the X-Men; and the universe of Stephenie Meyer's young adult *Twilight* novels, in which certain vampires develop unique powers upon "turning." Our changing beliefs, politics, and ethoses over generations have influenced the characteristics traditionally ascribed to vampire lore. Now, we have vampires that are no longer susceptible to the destructive power of crosses, silver, and garlic, as we witness a shift in storylines away from Judaeo-Christian rules and Victorian social norms.

In Bram Stoker's 1897 novel, *Dracula*, the Professor Van Helsing character suggests that the vampire made a pact with the devil for his immortality through a Transylvanian school of black magic known as the Scholomance. Since then, vampire legends have evolved such that the focus is not on the prize of eternal life, but rather on the cost that comes with the never-ending night.

Stoker's novel, firmly rooted in Victorian England's Gothic tradition, is a morality tale with an antagonist who chose not to live by Christian doctrine, essentially avoiding heaven and hell altogether. The name Dracula comes from the Megleno-Romanian word "dracul," which is derived from the Latin term for dragon but has come to mean "devil." The mortals who oppose him have to make moral choices to reject and, ultimately, defeat evil.

Like many novels of the era, and horror stories in general, morality underlines the actions and, ultimately, the consequences in Stoker's story. The solution to the problem is living a virtuous and pious life. But societal values have changed, and the vampire myth with them. No longer is our society so ordered by the philosophy that the choices we make in this world decide whether we achieve eternal life in the next. The shortcut to achieving immortality through unholy magic has lost its poignance, yet that seems to have had little effect on the popularity of vampires.

The narratives have moved past the traditional struggles between good and evil—conflicts of faith and mortality—to explore subjects that search for the humanity within the vampire: inner turmoil, feelings of love, happiness, and grief, and the heavy toll of an immortal existence.

Vampires now are more often cast as antiheroes—or the occasional tragic hero—than as traditional villains. The Swedish novel (and later film adaptation) *Let the Right One In* probes the isolation and loneliness of a young girl who will forever be an adolescent. By contrast, the character of Claudia in *Interview With the Vampire* matures to have an adult mind trapped within a child's body, her story traversing resentment, familial rift, and betrayal.

The vampire has become part of everyday pop culture. There are still lessons imbedded, albeit very different from the Victorian-era ones. *Sesame Street*'s Count von Count teaches kids math, and a six-year-old vampire demonstrates how to adapt to new surroundings in the *Vampirina* series. Whereas vampire-human relationships previously signified moral decay and weakness of character, in the *Hotel Transylvania* animated films we see them reflected as intercultural relationships—a commentary on inherent bias, prejudice, and forgiveness.

The languid bloodfeeding couple in *Only Lovers Left Alive* capture the magic of an ancient and enduring love in the face of addiction and depression, while a group of New Zealander vampires sharing a flat in *What We Do in the Shadows* dispel the conventional hypnotic stare, charming us instead with the banality of their millennial struggles and their human desire to stay relevant in a contemporary society that has largely passed them by.

Vampires have taken many forms, acquiring varying strengths and Achilles' heels along the way. They have been

Illustration by Margot Thompson.

"The distance Stoker's Count travels from his castle in the Carpathian Mountains to Victorian London pales in comparison to how far the vampire legend has come in popular culture."

afraid of Christian symbols, and they have been impervious to them. They have been repelled by garlic, and they have been immune to it. In some stories, sunlight can kill them, whereas in others they have developed a resistance. But what continues to define them is their diet of blood, be it human, animal, or synthetic. Perhaps there is something in our fascination with the essence of life coursing through our veins that has made this the vampire's one consistent characteristic.

The ROM-original exhibition *Bloodsuckers: Legends to Leeches* traces the various myths and folklore that have emerged out of our fixation on bloodfeeding. There's Scotland's baobhan sith, which appears as a beautiful woman who then attacks unsuspecting men, and Ghana's adzeto, whose bite affects the victim's business and wealth. Iceland's draugr rises from the dead if it has unfinished business, while the Dzunukwa out of North American West Coast Indigenous lore devours recalcitrant children.

But Stoker's *Dracula* provided the archetype. It codified the vampire for Western audiences, creating a veritable Frankenstein's monster out of Eastern European history and folklore. It took historical figure Vlad Tepes and merged him with the Romanian strigoi—a type of vampiric entity that could become invisible and transform into animals. Stoker added the connection between vampires and bats, which are now synonymous with the bloodfeeding undead. Yet these immortal exsanguinators from Eastern European folklore could not be more far removed from the New World vampire bats named after them. The distance Stoker's Count travels from his castle in the Carpathian Mountains to Victorian London pales in comparison to how far the vampire legend has come in popular culture.

As with most folklore, early vampire stories served as cautionary tales, propelling certain beliefs and ideologies. As time passed, and largely due to the influence of Stoker, and later, Hollywood, the creature has been fleshed out from its demonic origins to a being who can be passionate, distraught, and even kind. No longer is the vampire a mere predator or a devil testing his victims' faith with temptation. The vampire has come to embody traits that echo our emotions, weaknesses, and strengths. And though the vampire's ability to see its reflection varies by story, it is our likeness reflected back when we look at the modern-day vampire. ◘

SHEEZA SARFRAZ is Manager of Publishing at the ROM.

Bram Stoker's Five Rules of Vampirism

Bram Stoker adapted Eastern European lores to make Transylvania the official home of Count Dracula. His novel also introduced certain traits that have since become a vampire's defining characteristics.

AVERSION TO SUNLIGHT

This trait first appears in *Dracula* and may be connected to porphyria—a disease that causes sensitivity to light and blistering as a result of sun exposure.

WEAKENED BY GARLIC

Aversion to garlic may have roots in porphyria, symptoms of which include sensitivity to high-sulphur foods, like garlic. It appeared as a weakness in Bram Stoker's *Dracula* in 1897.

NO REFLECTION IN MIRRORS

Count Dracula was the first vampire character to appear without a reflection. It is unclear what may have inspired Bram Stoker to include this trait.

A BITE WILL TURN A HUMAN INTO A VAMPIRE

People believed there were many ways to become a vampire after death, but a bite wasn't one of them. A vampire's bite turning a dying person into the undead was introduced in *Dracula*.

SHAPE-SHIFTING INTO A BAT

Local tales of shape-shifting did occur in vampire lore, but the first character to turn into a bat was Count Dracula. The name "vampire bat" was first given to an animal in 1810 and may have been an inspiration for Stoker.

Sidebar text has been adapted from the ROM exhibition *Bloodsuckers: Legends to Leeches*.

ROMTravel

JUNE 14 TO 24, 2021

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EXPLORE THE CULTURE AND RUINS OF THE SCOTTISH ISLES

From Glasgow to Aberdeen, cruise the Scottish isles! Scotland, like good whisky, is best savoured slowly. Nature and culture thrive on the isles. Hear music and stories. Revel in wildlife. Absorb the scenery. Immerse yourself in history in a region where the past is always present. Meet the locals and get a glimpse of island life. Raise a dram at world-famous distilleries. Wander among Neolithic ruins. Explore sea caves and bird cliffs. Learn from experts on board ship and make new friends.

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Photo by AmArtPhotography/iStock.

COMING UP ...

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Explore the best of Argentina: culture, food, wine, and some of the most magnificent scenery in the world.

HAIDA GWAII

Cruise the waters of Haida Gwaii, seeing ancient Haida villages, an abundance of wildlife, and outstanding wilderness scenery.

RUSSIA

Experience the splendour of Imperial Russia's onion-domed cathedrals, palaces, and the famous Hermitage Museum.

JAPAN

Enjoy the fall colours of Japan, at the same time one of the oldest and most modern of civilizations.

ROMWalks

Meet at the **purple umbrella** to learn about the people, history, and architecture of Toronto. Celebrating its 40th anniversary, ROMWalks is offering 48 special tours, starting May 3. For further information, visit **rom.on.ca/romwalks**.

Upcoming ROMWalks

Mount Pleasant | Sunday, May 3, 2020
Rosedale | Wednesday, May 6, 2020
Historic Danforth | Sunday, May 10, 2020

ROMBus

This year, ROMBus takes you places you've never been before. Join us on exclusive trips to cultural destinations in Toronto and surrounding areas. To register or for further information, visit **rom.on.ca/rombus**.

Upcoming ROMBus Tours

Shaw Festival | Friday, May 22, 2020
Something Old, Something New | Wednesday, June 10, 2020
Toronto's Public Gardens: Past and Future | Saturday, July 11, 2020

Anxiety and Equilibrium

New acquisition reflects artist Ajit Kumar Das's struggles

BY **SARAH FEE**

Recognized internationally as amongst the most innovative of Indian artists working with natural dyes today, Ajit Kumar Das of Kolkata explores esoteric themes in a modern vocabulary. His tableaux explore subjects ranging from early meditation on Vedic astrology and Tantric religious art to personal experiences. In his *Prosthor* (Stone) series, begun in 2014, Das explores memories of early personal and professional struggles; the intricately coloured and impossibly stacked boulders simultaneously convey anxiety and equilibrium. The ROM recently acquired the largest and most complex work to date in Das's *Prosthor* series.

Prosthor will be on display at the ROM in April 2020, during the run of the ROM-original exhibition *The Cloth That Changed the World: India's Painted and Printed Cottons*. The exhibition aims not only to re-introduce the ROM's famed collection of eighteenth-century chintz textiles and fashion, but also to carry the story through the 19th and 20th centuries and into the current day. ◘

SARAH FEE is Senior Curator of Eastern Hemisphere Fashion & Textiles at the ROM.

Prosthor (Stone), 2014, Ajit Kumar Das, 215 x 155 cm.

Photo by Brian Boyle.

SPRING HAS SPRUNG AT THE ROM

Get ready for a lively season fuelled by philanthropy

Spring is always my favourite time of year. Leaves blossom, flowers bloom, and the feeling of renewal and possibility is in the air.

Here at the ROM, the Helga and Mike Schmidt Performance Terrace and the Reed Family Plaza will soon come alive with hundreds of visitors enjoying the warmer weather, the beautiful setting, and special outdoor programming and performances.

The spring season also means that the ROM will blossom with new spaces, new exhibitions, and special events. We're looking forward to celebrating the opening of a new main floor café generously supported by the Schmidt family. The great museums of the world are admired not only for their collections and galleries, but also for the brilliance of their inviting public spaces. Sitting in the heart of the ROM, our new café will offer a vibrant place for visitors to relax and recharge while exploring the Museum.

This spring also marks the debut of two wonderful exhibitions at the ROM—*Winnie-the-Pooh: Exploring a Classic*, from the Victoria and Albert Museum, and *The Cloth That Changed the World: India's Painted and Printed Cottons*, an ambitious and original ROM creation. These exhibitions are sure to resonate with our diverse audiences, and we are so grateful to our many donors and patrons whose generous support makes them possible.

We recently launched ROM After Dark (RAD), an exciting after-hours event series that brings together music, visual arts, food, and drink into one incredible evening. A big thank you to our sponsor Asahi Super Dry for supporting this unique experience. The response to the first three events has been tremendous, and I hope you'll join us for the next one on March 27.

Enjoy these terrific offerings and all the experiences that the ROM is proud and privileged to offer. We look forward to welcoming you here, often!

Susan

SUSAN HORVATH
PRESIDENT & CEO
RPC CHAMPION

GET IN TOUCH

416.586.8055 | susanh@rom.on.ca | rom.on.ca/support
@SusanH_ROM

Photo of Susan Horvath by Sian Richards.

ROM CLASSIC 5TH ANNIVERSARY GOLF TOURNAMENT

SEPTEMBER 10, 2020

Join us for a memorable day of golf. Foursomes are $5,000 and sponsorship packages start at $2,500. For more information, contact Whitney Dowers at **416.586.8064** or **wdowers@rom.on.ca**.

YOUNG PATRONS CIRCLE 15TH ANNIVERSARY TRIP TO LONDON

SEPTEMBER 5–12, 2020

Explore the art, history, and culture of historic London, England. This trip is curated exclusively for Young Patrons Circle (YPC) members, with opportunities to enjoy private tours of various cultural landmarks, including the British Museum, the Aga Khan Museum, and much more. Space is limited. For more information, contact Melisa Ngan at **416.586.5556** or **mngan@rom.on.ca**.

DONORS CREATE NEW CURATORSHIP OF CLIMATE CHANGE

Many of us are concerned or confused about our climate crisis, and yet, conversation around this critical issue often stalls or divides our society. As Voltaire wrote two centuries ago: "Men argue. Nature acts." With global heating now part of our everyday lived experience, one family decided to act. Allan and Helaine Shiff, long-time ROM members, have made a visionary donation to establish the ROM's inaugural Allan and Helaine Shiff Curatorship of Climate Change.

"We were inspired by the advocacy of young people around the world, including our own grandkids," says Allan, speaking also on behalf of his late wife, Helaine. "After I attended the UN Conference of the Parties on Climate Change in Copenhagen, we both felt committed to fostering truthful dialogue, critical research, and urgent action. We wanted youth, especially, to have tools to understand the full implications and combat the climate challenges they have inherited." Their generous gift was matched by the Museum's Louise Hawley Stone Charitable Trust, and will launch an interdisciplinary climate change initiative focused on public programming and citizen engagement. A global search will begin in 2020 to hire the first Shiff Curator, who will research and infuse the urgency of our climate emergency across the ROM's lifelong learning activities and community outreach. "At the heart of our strategic plan is the ROM's commitment to engaging with the pressing ideas and topics that define our times. The climate emergency is at the very top of that list," says Josh Basseches, ROM Director & CEO. "I'm tremendously grateful to the Shiff family for supporting our ability to bring critical new insight to our audiences on how human activity is causing global heating—and equally importantly, to inspire people to help protect life on Earth."

Supported by donors, the ROM welcomed 1.34 million visitors last year, representing an incredible platform to engage diverse publics in learning about our climate breakdown—at the unique intersection of art, culture, and nature. Past exhibitions such as *Wildlife Photographer of the Year* and *Carbon 14: Climate Is Culture* have highlighted our world's most immediate challenge through the eyes of scientists, artists, and cultural informers.

Enabled by Allan and Helaine, adult programs such as ROM Speaks will further convey and amplify the urgency of our climate crisis via lectures, films, and research symposiums.

> "We are confident the ROM is the only institution in Canada with its unique mandate and reach to create an inclusive platform for people to learn, exchange ideas, and tackle one of the greatest issues of our day."
>
> — Allan Shiff

Helaine and Allan Shiff.

"We are confident the ROM is the only institution in Canada with its unique mandate and reach to create an inclusive platform for people to learn, exchange ideas, and tackle one of the greatest issues of our day," says Allan. As Canada's largest cocurricular educator, the Museum engages 300,000 children and youth annually; it is vital they have a sense of agency and a role in finding real-life solutions to the reality of a hotter planet.

It is this platform that excites Allan, who hopes more donors, partners, and people will become involved. "Canada is warming twice as fast as the rest of the world," he says. "We can't sit idly by when we have the opportunity to shape our collective future. I believe in the power of bringing together a new movement of engaged citizens and researchers who will be a catalyst for change."

Climate protest: Shutterstock.

Above:
Student protest for better climate policy in Munich, September 2019.

Left:
The Shiff family.

SUPPORT

To learn more about or support the ROM's climate change initiative, please contact Marilyn Brown at **mbrown@rom.on.ca** or **416.586.8012**.

BUY TICKETS
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PROM RECHARGED
SATURDAY, JUNE 13, 2020
9:00 P.M.–1:00 A.M.

Royal Ontario Museum
#PROMRecharged

PROM RECHARGED

The greatest party at the ROM is back for one night only—recharged and better than ever! Join hundreds of Young Patrons Circle (YPC) members and guests to celebrate the 15th anniversary of YPC in support of the Museum.

Enjoy an electrifying evening of live art, dancing, extraordinary activations, and illuminating lounge areas. Gourmet fare will be sustainably sourced or deliciously plant-based. This must-attend event will honour the shining success and impact of YPC on the ROM and engage the next generation of its brightest supporters. Dress in your best colour-blocking neon and metallic garb.

PROM⚡RECHARGED

Be a part of the group that started PROM! YPC is a unique way for young professionals to enjoy exclusive access to exhibitions, curators, and collections. As a YPC member, you have an all-access pass to special events and networking at your Museum.

Memberships start for as little as $50 a month and support public programs, new exhibitions, and more. Young Patrons have generously contributed $5.5 million to the ROM through donations and epic events like PROM!
Join YPC at **rom.on.ca/ypc**.

Follow us @ROMPatrons for live PROM updates!

LIVES AND LEGACIES

Invest in the ROM's future today

Left: Donors hold a specimen following a tour in French with Dr. Jean-Bernard Caron, Richard M. Ivey Curator of Invertebrate Palaeontology at the ROM.

Right: Michelle Yuen Man Lee (right) with her financial advisor Josephine Wong at the 2019 Currelly Legacy Society spring lecture.

Philanthropy is at the heart of every great institution, and the ROM is no exception.

We often hear the stories of incredible philanthropists whose significant contributions have had a transformative impact on the Museum, but transformative gifts happen in many ways. Did you know that almost anyone can make a transformational legacy gift? Many individuals choose to make gifts of life insurance by naming the Museum as a beneficiary of a new or existing insurance policy. For a small annual cost today, they can leave a sizable gift in the future.

Last year, the ROM worked with an anonymous donor to confirm a $1 million life insurance gift intention. The donors are young professionals in their 40s. We learned that their interest was first ignited when the wife visited the Museum as a young girl and felt immediately at home with its exceptional French language translations. When she moved to Ontario from Quebec with her French-born husband, their relationship with the ROM deepened. As an expression of love for his wife and adoptive country, he decided to name the ROM as a beneficiary in their policy on their wedding anniversary. Their generous gift will create an endowed fund that will support future French language learning, programming, and special projects.

In addition to enabling critical initiatives at the ROM, gifts of life insurance also make good sense from a tax perspective. On making the ROM the owner and beneficiary of the policy, donors receive a tax receipt for annual premiums paid—making it a very effective way to invest in the future while realizing significant tax benefits today.

That was part of the appeal for Michelle Yuen Man Lee, who made a $50,000 gift of life insurance to the ROM in honour of her late husband, Nelson. "For me, making a gift of life insurance was an affordable way to maximize my impact," says Michelle. "I pay the premiums each year and, over time, that will accumulate into a gift much larger than anything I could have made in my lifetime."

Today, Michelle's visits to the ROM feel even more special. She takes comfort in knowing that her gift will go to something her late husband would appreciate: "Nelson always had a passion for knowledge—he had the mind of a philosopher, an architect, and an engineer. The ROM fits all the criteria to honour him."

Making a Gift of Life Insurance

A gift of life insurance is an affordable way to make a major gift to the ROM and provides tax relief during your lifetime or to your estate.

LEARN MORE

To learn more about leaving a legacy at the ROM, contact Janice Correa at **janicec@rom.on.ca** or **416.586.5578**.

Global Desire

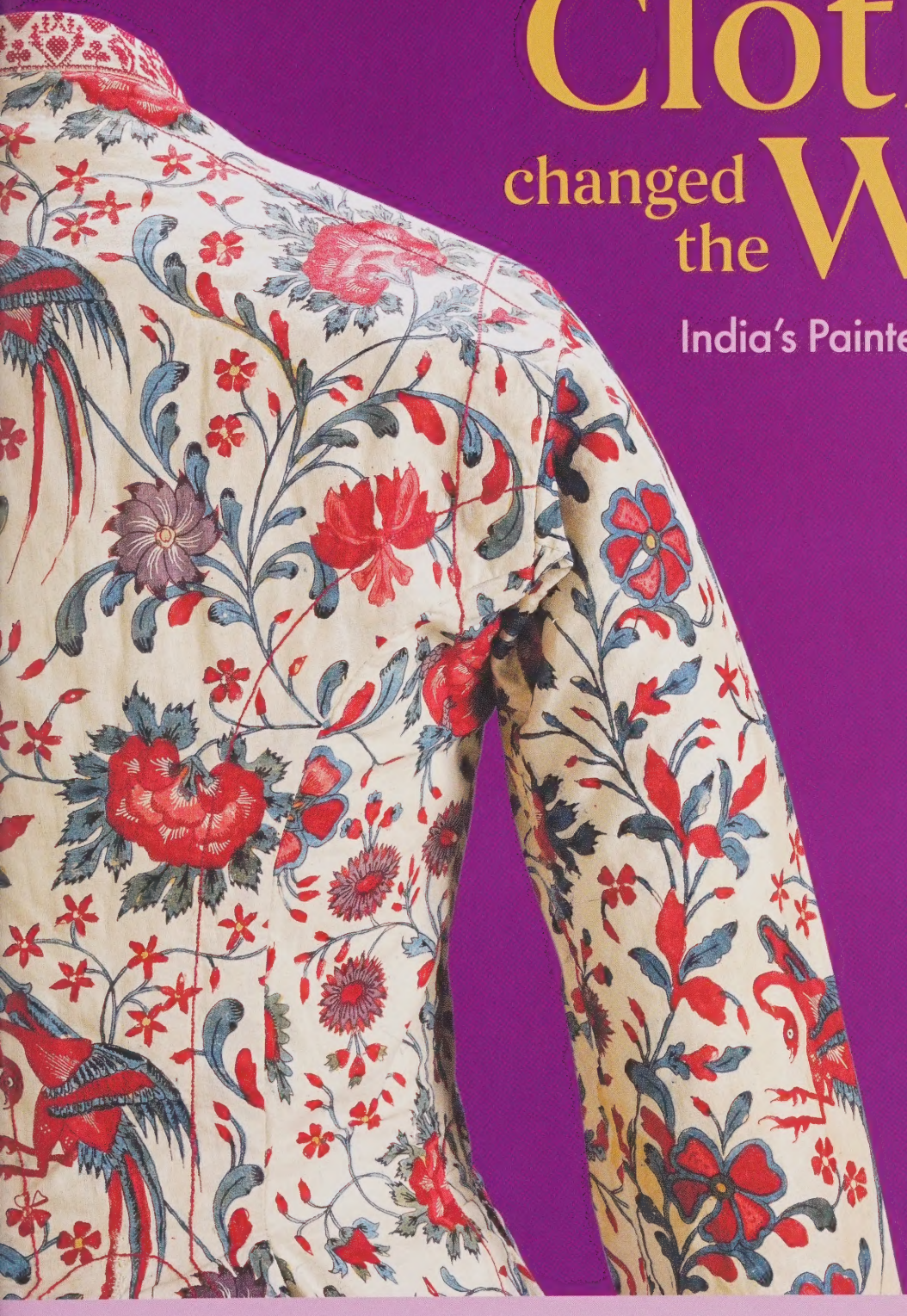
How Indian chintz made its mark on fashion

BY **SARAH FEE**

For the first time in 50 years, many of the ROM's world-renowned Indian chintz textiles and fashions will step out of their collection rooms and move into the galleries. Two companion exhibitions—*The Cloth That Changed the World: India's Painted and Printed Cottons* and *Florals: Desire and Design*—celebrate the far-reaching influences of this vividly coloured cotton cloth.

From eighteenth-century European dresses to twenty-first–century Indian saris, the garments on display reflect the ingenuity, skill, and enduring legacy of artisans who finessed the art of dyeing and designing cotton in bright and durable shades—a mastery that had widespread influence and impact. While Indian chintz sparked a global fashion craze, the extraordinarily high demand for the cloth led to new manufacturing methods, ushering in the Industrial Revolution. The fashions and fabrics on display tell the many fascinating stories of how Indian chintz has connected the world and its revival in the world of fashion today. ◘

Photo by Paul Eekhoff.



The Cloth that changed the World

India's Painted and Printed Cottons

Explore the cloth that revolutionized fashion, art and science around the globe.

Woman's jacket. Made in coastal southeast India for the Dutch market; used in Hindeloopen, Friesland. Mordant-dyed and resist-dyed cotton, 18th century, 57.8 cm. The ROM is an agency of the government of Ontario.

OPENS APRIL 4

BLOODSUCKERS

LEGENDS TO LEECHES

VAMPIRE BAT

FUN FOR THE WHOLE FAMILY!

CLOSES MARCH 22

Vampire bat: Native to Central and South America, the common vampire bat is a nocturnal blood feeder, mainly targeting cattle and wild mammals. The ROM is an agency of the Government of Ontario.